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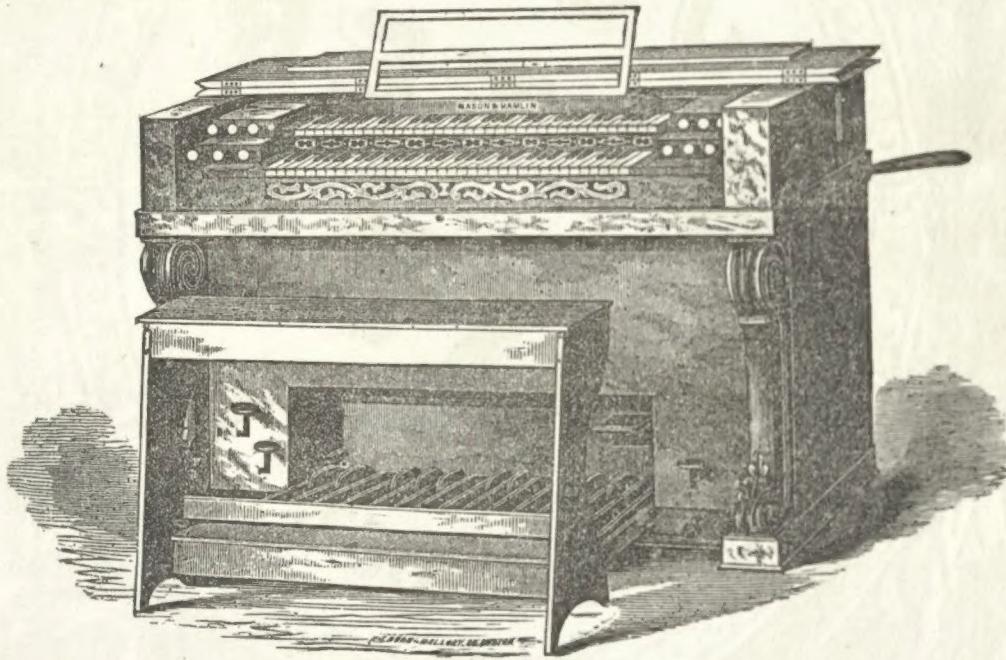
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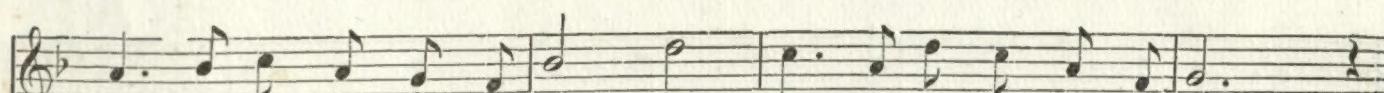
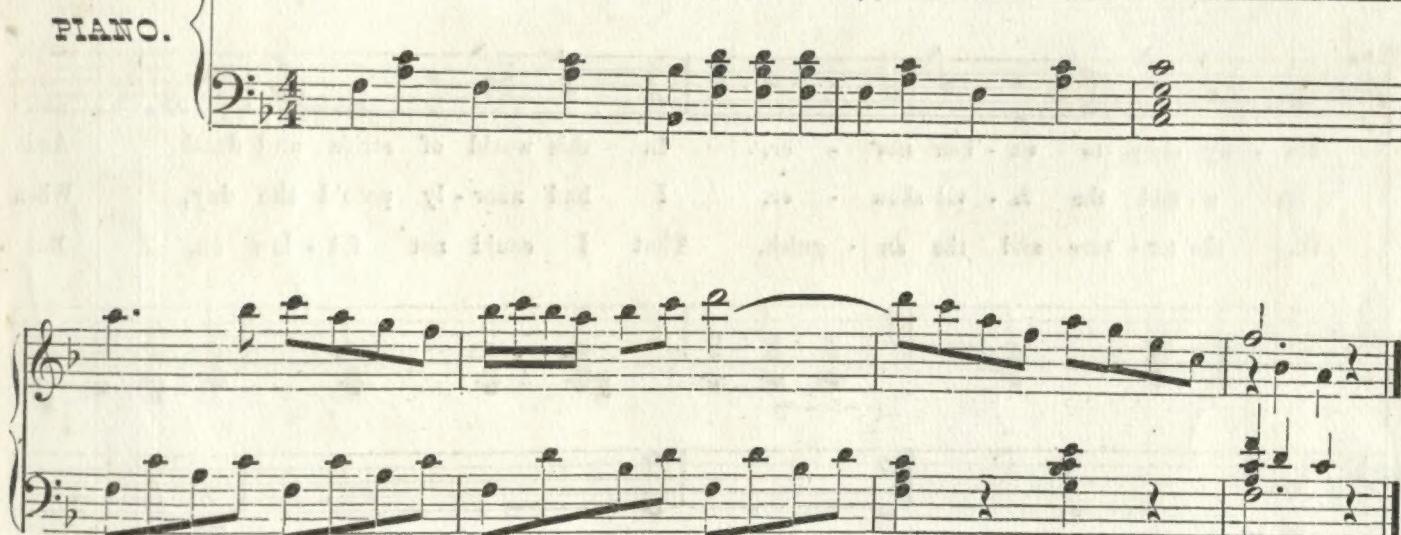
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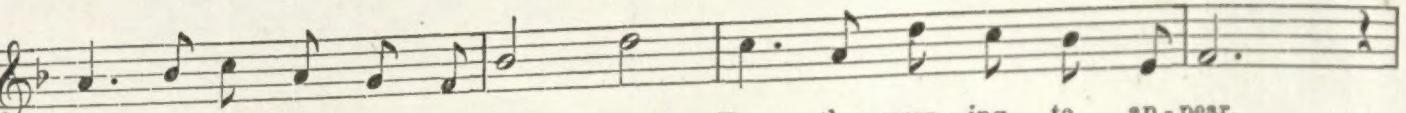
GEO. F. ROOT.

PIANO.



1. Still up - on the field of bat - tle, I am ly - ing, Moth - er dear,
2. Oh the first great charge was fear - ful, And a thou - sand brave men fell,
3. Oh the glo - rious cheer of tri - umph, When the foe - man turn'd and fled,





With my wound - ed com - rades wait - ing, For the morn - ing to ap - pear.
Still a - mid the dread - ful car - nage, I was safe from shot and shell.
Leav - ing us the field of bat - tle, Strewn with dy - ing and with dead.



Ma - ny sleep to wa - ken nev - er, In this world of strife and death, And
So a - mid the fa - tal show - er, I had near - ly pass'd the day, When
Oh the tor - ture and the an - guish, That I could not fol - low on, But



ma - ny more are faint - ly call - ing, With their fee - ble dy - ing breath.
here the dread - ed Min - nie struck me, And I sunk a - mid the fray.
here a - mid my fall - en com - rades, I must wait till morn - ing's dawn.

Chorus.

Air.

Moth - er dear, your boy is wound - ed, And the night is drear with

Alto.

Moth - er dear, your boy is wound - ed, And the night is drear with

Tenor.

Moth - er dear, your boy is wound - ed, And the night is drear with

Repeat pp.

Repeat pp.

pain, But still I feel that I shall see you, And the dear old home a - gain.

with pain

pain, But still I feel that I shall see you, And the dear old home a - gain.

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The whole book may be divided into two kinds of lessons—the one for musical culture and the other for muscular culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythms, Melodies, and Dynamics,) are written in many pleasant and tuneful forms, and are called exercises, pieces, songs, études, solfeggios, etc.,

while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called TECHNICS, and embrace five finger exercises, scales, arpeggios, and miscellaneous exercises of many kinds and forms.

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Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste; numbered, but bearing no other names than the topics they illustrate and teach.....	221
Vocal exercises and solfeggios for similar purposes.....	419
TECHNICS.....	419
Divided as follows—Five Finger Exercises.....	78
Scales, Major and Minor.....	115
Arpeggios, Major and Minor.....	146
Vocal.....	45
Miscellaneous.....	35
Piano lessons that may be played as duets and trios.....	44
Chromatic exercises.....	21
Songs.....	39
Exercises in Thorough Base.....	24
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